

#9 - Sunday, August 5, 2012

The Hausmann String Quartet: Isaac Allen, Violin; Angela Choong, Viola; Eric Chin, Violin; Angela Lee, Cello; Assisting Artist Lydia Artymiw, Piano

THE ARTISTS

THE HAUSMANN STRING QUARTET

As the Joseph Fisch/Joyce Axelrod Resident String Quartet at San Diego State University and in their seventh season together, the Hausmann Quartet has become known for its powerful and dynamic performances. The Hausmann Quartet has been praised by San Francisco Classical Voice for its “passion and commitment” and its sound has been described as being “packed with biting and lyrical substance” by The Cleveland Plain Dealer.

The Hausman Quartet continues to maintain a busy national and international touring schedule with appearances at the Rockport Music Festival, San Francisco Performances, the Dame Myra Hess Memorial Concerts and the Morrison Series at San Francisco State University as well as the Sound of Autumn Series in Hebei, China. Festival appearances include La Jolla SummerFest, the Menuhin Festival, Aspen Music Festival, Music @ Menlo, Great Lakes Chamber Music Festival, the Blossom Music Festival, and, of course, Music Mountain. The Hausmann Quartet has been featured on NPR’s Performance Today, Aspen Public Radio, WRCJ Detroit, WFMT Chicago, and KZSU Stanford. The Hausmann has collaborated with the Alexander String Quartet, the Borromeo String Quartet, James Tocco, Ani Kavafian, Toby Appel, Paul Neubauer, Cynthia Phelps, Jeremy Denk, Laura Bossert, Terry King, Gary Hoffman, Kim Kashkashian, Paul Katz, Joseph Silverstein, Charles Castleman, Steven Ansell and Victor Rosenbaum. This season’s collaborations include pianists Lydia Artymiw and David Kaplan, and violinist Lin He.

Through its signature “Music and More” program the Hausmann Quartet presents creative and engaging concerts on a national level combining themed programs within the context of their respective art, literature and historical place. “Music and More” creates a dynamic dialogue between the past and the present, the different genres of the arts and humanities and among audiences of all ages and backgrounds. This program is presented in collaboration with libraries, galleries, community centers, and high school and middle school classes.

The Hausmann Quartet is named after Robert Hausmann, the eminent 19th-century German cellist and founding member of the famous Joachim Quartet. Violinist Isaac Allen plays on a Joseph Rashid (1909--) instrument on generous loan to him from the Rashid Foundation.

LYDIA ARTYMIW, PIANO

“Lydia Artymiw has such a satisfying musical soul; she is a pleasure to hear,” wrote the New York Times. Recipient of both an Avery Fisher Career Grant and the Andrew Wolf Chamber Music Prize, Philadelphia- born pianist Lydia Artymiw continues to maintain an active international career. Recent appearances include concerts in London, Zurich, Shanghai, Seoul, Manila, Lviv, Vancouver, New York, Chicago, Boston, Philadelphia, Washington, San Francisco, Phoenix, Nashville, and Los Angeles. Artymiw has appeared with over 100 orchestras world-wide including the Boston Symphony, Cleveland Orchestra, Minnesota Orchestra, New York Philharmonic, and the Philadelphia Orchestra. Solo recital tours have taken her to virtually every major American city, as well as throughout Europe,

Canada, Ukraine, Asia, and New Zealand. Artymiw has appeared at over fifty international music festivals and has collaborated with such distinguished artists as Yo-Yo Ma, Arnold Steinhardt, Kim Kashkashian, Richard Stoltzman, Benita Valente, John Aler, and the American, Borromeo, Guarneri, Miami, Orion, Tokyo, and Shanghai Quartets. She has toured with Music From Marlboro groups and was a member of the Steinhardt Artymiw- Eskin Trio for over ten years, appearing with her trio at Music Mountain in 2006.

Artymiw's seven solo recordings for the British Chandos label received critical acclaim, and she has also recorded for the Bridge, Centaur, and Pantheon labels. A recipient of top prizes in the 1976 Leventritt Competition in New York and the 1978 Leeds International Piano Competition in England, she graduated from Philadelphia's University of the Arts and studied with Gary Graffman for twelve years. Artymiw is the Distinguished McKnight Professor of Piano at the University of Minnesota in Minneapolis and also received the Deans' Medal for Outstanding Professor in 2000. Please visit her website at www.lydiaartymiw.com for much more detailed information.

PROGRAM

STRING QUARTET IN F MAJOR, OPUS 50 # 5 "The Dream" (1787) by Franz Joseph Haydn

- Allegro moderato
- Poco adagio "Der Traum"
- Menuetto: Allegretto
- Finale: Vivace

STRING QUARTET IN E MINOR, OPUS 59 # 2 by Ludwig van Beethoven

- Allegro
- Adagio molto
- Allegretto
- Finale: Presto

PIANO QUARTET IN E FLAT MAJOR, OPUS 47 by Robert Schumann

- Sostenuto assai: Allegro, ma non troppo
- Scherzo: Molto vivace
- Andante cantabile
- Finale: Vivace

HISTORIC ENCORE Brahms: String Quartet in C minor, opus 51 #1 played by the Whitman String Quartet (partial)

PROGRAM NOTES

STRING QUARTET IN F MAJOR, OPUS 50 #5, "The Dream" by Franz Joseph Haydn (1732-1809)

We can all be grateful to that fine cello player, Frederick William II, King of Prussia from 1786 to 1797 for some of the finest chamber music in the repertory. The two Beethoven Cello Sonatas of Opus 5, Mozart's last three Quartets, K.575,589 and 590 and, the six Haydn Quartet of Opus 50 were all written for him. And it is appropriate to point out that these Quartets of Mozart and Haydn all had important, prominent and quite beautiful cello parts. Those among you who may be Monarchists, will be pleased to learn that the Gold Ring that the King gave to Haydn as a mark of his great pleasure at the six Quartets of Opus 50, was one of Haydn's great treasures and, it is said, always worn while he was

composing.

The fifth quartet is one of the shortest of these six quartets but it is invigorating, from the dance-like, gay opening theme in the first movement right through to the last Vivace. The Quartet takes its name from its lovely Adagio, "The Dream" (Der Traum).

STRING QUARTET IN E MINOR, OPUS 59 #2 by Ludwig van Beethoven (1770-1827)

Count (later Prince) Andreas Cyrillovitch Rasumovsky served for nearly a quarter of a century as the Russian ambassador to the Court of Vienna. His palace, with its library, picture gallery and collection of statues by Canova, was a center of artistic life in the city. The Count owed his exalted status to the fact that his father and his father's brother were well-qualified lovers who had great success with two imperial princesses, later known as the Empresses Elizabeth Petrovna and Catherine. The Count, (while continuing in his father's footsteps), was also known as an admirable violinist and often played second violin in readings of Haydn Quartets. He hired a string quartet with Ignaz Shuppanzigh as first violin for his private use. They adopted the name "Rasumovsky Quartet" and gained international fame as interpreters of Haydn's works. The group was placed at the disposal of Beethoven for rehearsal of his works at any time. It was to Count Rasumovsky that Beethoven dedicated the three quartets of Opus 59.

The E Minor Quartet is characterized by terseness of form, compact sonorities and what Arthur Shepard terms "ejaculatory motifs." The opening theme of the first movement is as notable for its interjection of silence as for its melodic and harmonic content. Contrasting ideas and tonalities are made more evident by these silences. The movement is filled with nervous tension. The ensuing Adagio (which Beethoven instructs is to be played "with great feeling") is as from another world. Several of the composer's contemporaries testify that the movement owes its inspiration to Beethoven's contemplation of the starry skies. In the Scherzo, a Russian theme appears in the Trio section. The same theme was used by Rimsky-Korsakov in his opera, *The Tsar's Bride* and by Moussorgsky in *Boris Godounov*.

The Finale is primarily in the tonality of C major rather than E Minor. Shepard suggests that Beethoven had had enough of E, both major and minor, in preceding movements. At the close, he bows to convention and reestablishes E Minor as the final tonality.

The Gordon String Quartet, Music Mountain's founding quartet, gave the first Music Mountain performance of this work on Sunday, July 16, 1933.

PIANO QUARTET IN E FLAT MAJOR, OPUS 47 by Robert Schumann (1810-1856)

1842 was the year of chamber music for Robert Schumann. In that year he composed three string quartets, the Piano Quintet and the Piano Quartet. The latter was not published until 1845 when it appeared with a dedication to Count Wielhorsky.

The first movement begins with twelve introductory bars in a sort of question and answer format between piano and strings. This section returns as a link between the exposition and development. The introduction is based on the first theme. The second theme, in G Minor, follows an imitative approach using a descending arpeggio in its focus.

A scherzo with two trios serves as the second movement. The second trio is typical Schumann with its

off-beat emphasis. A romantic theme, played by the cello and accentuating the rise and fall of the interval of the seventh, imitates the slow movement. The middle section changes pace with a new tonality and syncopated rhythm.

The main theme of the finale is hinted at in the closing measures of the slow movement. After an imitative opening section, the cello presents a more melodic theme. The sonata form movement is extended by repeating the development between the recapitulation and the coda.

The Schumann Piano quartet was first performed at Music Mountain on July 17, 1949 by the Berkshire String Quartet and the great Russian-born American pianist, Ray Lev, who made a series of legendary recordings for the Concert Hall Society.

The broadcasts of these Music Mountain concerts throughout the United States and worldwide on the Internet are underwritten by Edward R. Hamilton Bookseller Company, Falls Village, CT
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